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LABOR PRESIDENTS CONFER.

G. M. M. O'Connell Has Business with McBride and Prescott.

President John McBride has arrived from Columbus, O., where he was in consultation with the officers of the miners' organization about the new scale. He was in consultation last night with James O'Connell. International Machinists' Union, which has just concluded a convention in Cincinnati. The purpose of the conference is to arrange terms of affiliation between the machinists and the Federation of Labor, The Cincinnati convention struck the word "white" out of its constitution and is therefore able to secure admission into the American Federation of Labor, which it was not before able to do. Grand Master O'Connell said that he thought the arrangement would be completed to-day, and that he would leave the city to-night. The headquarters of the machinists have been ordered established in Chicago, and the transfer will be States, and there was much opposition to the excision of the word white from the constitution. There was also a strong dislike among the Southern unions against removing the headquarters from Virginia to any Northern State, and when John O'Day, of this city, was elected several years since as grand master there was then a compromise by which it was agreed to leave the headquarters in Richmond, Since then the order has gone through an industrial panic. and while now on the upward grade in membership, it was inevitable that the headquarters would be moved to some progressive Northern city. Grand Master O'Donnell was also in con-

ference with President Prescott, of the International Typographical Union, relative to the machinists who operate the Mergenthaler machines. It is proposed to form a treaty between the printers and the machinists for defensive and offensive purposes. The subject was discussed at the Beston convention of the printers and a form of agreement drawn up whereby the party having the direct issue will bear all the expenses of the difficulty, should it come to the point of a strike. The adoption of the lineotype machines opens up a new employment in that of a machinist who must be on hand to care for the machines and keep them in order. He does not have to be a machinist of the old type, with four years' apprenticeship, and this conference is expected to provide a way whereby he may be a union man and may work har-

monlously with the printers.
President McBride said last night that the committee appointed to take testimony in the charges against himself had not yet made a report, though the evidence brought out left no doubt as to what it would be. The committee, he said, is busy with other matters, and only has time to give a few hours each day to the work in hand, and then at night. The report, he said, would be given to the Associated Press as soon as

Incorporated Yesterday. Articles of association were filed with the Secretary of State yesterday as follows: Kingan Packing Association, Indianapolis; capital stock, \$10,000; directors, John Sinclair, Robert S. Sinclair, John M. Shaw, Samuel Reid, Robert W. Reid, James Cunning and John Chestnut, Supreme Council of the Uniform Rank, Knights of Pythias, Grant County Oil Company; capital stock, \$5,000. Tribune Printing Company. Hammond; capital stock, \$15,000. The Hammond Tribune Press; capital stock, \$10,000.

Office Desks of all styles .- Wm. L. Elder. | voice has taken him right to the front

SAMSON AND DELILAH

THE GREAT OPERA OF SAINT SAENS GIVEN WITH A FEW HITCHES.

Mr. Davies Suddenly Becomes Hoarse -Mrs. Wyman's Beautiful Voice-Nordica and Wagner To-Night.

The third night of the festival was not one of the best nights, as many Indianapolis people who intended to buy seats for only one concert rightly divined. Saint-Saens's masterly opera "Samson and Delilah" constituted the bulk of the programme and while it contained magnificent passages magnificently rendered, yet it was tedious at times and dragged somewhat, as conducted by Mr. Arens. The unfortunate indisposition of Mr. Ben Davies in the midst of the rendition, also caused an embarrassing hitch, but Mr. Davies's misfortune only served as an opportunity for Mr. William H. Rieger to score one of the biggest hits of its kind ever made in the West. The latter gentleman moved up several notches in his musical career last night by the remarkable feat of singing an operatic role which he had never seen before. Mrs. Julie Wyman's rich, pure, contralto voice was heard to great advantage in the opera, and although the work was a hard tax on her voice, at no time did it lose in any of those qualities which make it so beautiful, and in the famous duet with Samson she sang with so much effect that both she and Mr. Rieger were forced by the heartiness of the encore to repeat it. In the opening solos Mr. Davies displayed

io hoarseness in his voice, but as the opera progressed and before the first scene was concluded, he began to fidget in his chair. Suddenly be beckoned to Mr. Stewart, manager of the festival orchestra and bending over the platform, whispered something to him. There was some little confusion and presently Conductor Arens announced to the audience that Mr. Davies's voice had suddenly become very hoarse and that he would try the best he could to continue in his part until Mr. Rieger could be obtained. A messenger was at once dispatched for that gentleman who was found in a bath tub at the Denison. Mr. Rieger had never had a rehearsal in the opera nor had he seen the complete score. But in | English words. ten minutes he was dressed in his street In the meantime Mr. Davies's voice showed itself in sore straits and the high notes it absolutely refused to take. Mr. Stewart felt it proper to make an explanation to the audience of Mr. Rieger's unfamiliarity with the opera, but had he not done so, few people in the big hall would have ever known this fact. Mr. Rieger not only read the music correctly but he sang it with much expression and fire; and in the finale, which is a grandarful place of correctly place. which is a wonderful piece of composition itself, he fairly held the audience spell

The copious extracts and the elaborate description in the books issued by the festival association have given the people a general acquaintance with the scope of the work which is Saint-Saens's most important one. The story is the one of the Bible. Mrs. Julie Wyman, who had the role of Delilah, sang it under instruction from the composer, and while she gives a musically correct interpretation she has a certain coldness in her manner, almost an indif-ference it seemed at first, which does not at once warm an audience to her. Yet her voice is so deep and so rich, so intense and so full of the carrying power, that what she lacks in her public manner is made up by her voice.

Much of the declamatory work of the

opera suggests the Wagnerian, particularly in the tenor and contralto parts of the first act. At other times the music, is most impassioned and readily depicts the trend of the story; for instance, the waiting of the Hebrews, their confidence of a victory after Samson has exhorted them to an appeal to their God. Mr. Max Heinrich, as the high priest, who conspires with Deliliah, and Mr. William H. Clark, in three minor Mr. William H. Clark, in three minor roles, rendered their parts, with a few exceptions, excellently, and many in the audience took occasion to compare the voices of these two gentlemen, for Mr. Heinrich, although called a baritone, goes down into the register of a basso. The duet between Samson and Deliliah, following the conspiracy for Samson's ruin, is the principal number of the work. It is quite lengthy and the music for the tenor is difficult, but Mr. Rieger entered into it apparently without Rieger entered into it apparently without trepidation and acquitted himself in a manner that won him jointly with Mrs. Wyman, enthusiastic cries. It was really too long a duet to repeat, but so clamorous was the audience that the two singers turned back in their music books and went over it all again. Mrs. Wyman was intensely dramatic in this duet, and even with the crashing of the brasses and the strength of the stringed instruments her voice was able to dominate it all, reaching to every part

There was a perceptible hitch in the first act, and it seemed that Mr. Arens was a trifle confused. Mr. Heinrich apparently took some liberties with the score, inter-polating one or two runs, which, in itself, may have had something to do with the conductor's temporary embarrassment. One musician thinks if the trombones had not come to the rescue of the conductor at one period in the work the confusion might have resulted disastrously. The work is extremely difficult, and for this reason it is not strange that the performance was not as smooth as some others given in which soloists, chorus and orchestra united. The choral numbers, howorchestra united. The choral numbers, how-ever, were excellently rendered, and it was only too evident that the chorus had been well drilled in the opera. The festival or-chestra had only played this composition less than a dozen times. The best rendition, it is said, was at Springfield. Mass., where the conductor had studied the score anno-tated by the composer nimself. Every conductor, it is stated, has adopted a manner of his own in directing the work and this adds to the difficulty which the orchestra

The intermission was abandoned on account of the lateness of the hour, much to the regret of the players, who were tempted to leave their seats. The first two acts had given the violins so much work that the strings were almost damp from the pressure of fingers. The third act opens with an introduction which gives an immense amount of work to the violins and the players as well as the instruments needed a rest. The finale of the last act was wierd and a grand climax to the evening, and one could almost hear the shrieks of the Philistines at the collapse of the temple.

To-night will be one of the great nights of the May festival, when Indianapolis will ave the opportunity of hearing its favorite her greatest works, those of the Wagnerian school. There has never been as great an Elsa in the world as Nordica, and she sings the famous dream song. She also sings in selections from Tannhauser, It is expected the festival will end in a blaze of musical giory.

MR. HEINRICH IN SONG.

He Is the First to Give a Double Encore-Miss Stein's Numbers.

A good audience greeted the performers of the festival last night. The orchestra had an enormous deal of work to do and the only respite it had was when Mr. Heinrich came out for his numbers, sat down at the piano and played his own accompaniments. The "Suite L' Arlesienne," by Bizet, introduced the audience to the evening's programme. This work is one of the most genuinely pleasing for a mass of people, such as was assembled for the festival, The prelude is unique in some respects. It begins with a theme for the strings, forte, The theme is repeated by the reeds several times and is then taken up by the whole group of players with fine tonal shading. There is a quiet earnestness expressed for a few measures when the crescendo begins, growing gradually to a fortissimo. When this is reached the 'cellos begin the same theme, in fact, this single subject alone enters into the movement, all playing forte, There is a power in it which is impressive, with its constant repetition. The second movement is the minuetto. This possesses a sweetness which wins attention. A waltz movement, charming in its delicacy and rhythm, completes this part. The adagietto is almost a lullaby so gentle and tender and soothing is it in its effect. The finale, a carillon, has a one-two-three neating movement in the base for an accompaniment and this steadily pursues its course to the finish, being only varied in an undertone of instruments for a short time, A melody soon leads the whole into the most beautiful part of the suite. The accompaniment returns to the heavy one-two-three accomcaniment, which closes the selection. The playing was done in the same admirable

this year. There can be no doubt in Mr. Helnrich's mind about the cordiality of his reception. It is almost an ovation. His tine baritone

style with which the orchestra is working

among the favorites with the Indianapolis musical public. There was some disap-pointment when it was found that he would play his own accompaniments, but when he did it so well, much might be for-given. He gave the familiar and ever beau-tiful "Where'er You Walk," by Handel, with great taste and expression. It was not a perfunctory performance, but one full of feeling and one which was a revelation to the audience. It is not often that a man own accompaniments so well. The piano was made the secondary, though necessary part. The second song of the group was "The Bird and the Rose," by Horrocks, The sentiment of the song, so distinctly brought out in the enunciation of the singer, was one which touched the finer feelings. It told in most exquisite verse of a rose which bloomed in a desert. A bird came and sang in the tree above it. The rose wished that it might be a bird, so that it might fly away. It questions the bird as to why it lingers there in the desert when it might be in a far more lovely place, and the bird declares its love for the rose and determination to remain near it. The rose suggests that the bird's wings are strong, and that the bird might carry it away on them. The bird consents, and flies far over the sea with the rose on its wings. When it reaches its nest the rose is faded. The music which the composer has fitted to the verses is most expressive and lovely, and Mr. Heinrich sang it with a true artist's feeling. The third number was a "Spring Song," by McKenzie, one of the peculiar compositions affected by some writers, which is better liked at a third or fourth hearing than at the first. Mr. Heinrich received "bravas" shouts and a great clapping of hands. He returned twice to the platform to bow, and at the third return he again sat down and sang "Gypsey John." He had not played three measures of the introduction till the chorus and audience showed how delighted they were with what he was about to do. This song pleased so well that he had to make several other trips to the front, when he sang the song with the bright little refrain. "And I think she'll marry me in the coming of the spring." This recorded the first double encore of the festival. An addition was made to the programme yesterday, and Miss Gertrude Stein, the contralto, sang a solo. Her selection was "Die Jungfrau Von Orleans," by Tschaikowski, the great Russian composer. It is, unless memory fails, the first song by this composer which has been given on any of the festival programmes. The song gave Miss Stein opportunities which she has not heretofore had for showing her vocal powers. The composition is one which requires a dramatic voice, with excellent execution, and Miss Stein has both. Her high notes went well into the soprano register, and were as clear and rich as the lower ones, in which she so excels. They surprised many with their brilliant quality. Miss Stein had flowers from the chorus after the song and shouts and clappings from the audience to reward her after her effort. In response to a very decided de-mand for more, Miss Stein sang the famous love song from "Carmen," with

LUNCHEON FOR MME. NORDICA.

Toast to "Nordica, the Queen," Responded to by Albert Beveridge. Madame Nordica was the guest of honor at a luncheon at the Country Club yesterday, Mrs. W. H. Coleman and Mrs. C. F. Sayles invited a number of friends to meet Mr. and Mrs. J. C. Shaffer, formerly of this city, who are here from Chicago to attend the festival, and Madame Nordica, who is known to them through the festivals of other years, was included. Mr. Charles E. Coffin, chairman of the music committee, escorted the singer from the hotel to the club. At 12:30 the guests were seated at the table in the dining room, which was embellished with masses of snowballs and a five-course luncheon was served. Toward the close of the feast Mr. Charles E. Coffin proposed a toast to "Nordica, the Queen," which was responded to by Mr. Albert J. Beveridge, with these words;

"The world's great men and women are the world's nobility. The great poets, thinkers, writers, the singers of grand songs, the makers of music that seems to be an echo from on high, are the best evidences we have of parentage divine; for these gifted ones receive their titles from

"We who listened last night-and what a night it was-a night in which all the broadness and infinite loftiness of human life unrolled and lifted itself about and above us-its heroic possibilities, its ten-derness, its greater, nobler aspirations touching the brain and heart of every hear-er-we who sat hypnotized under the witchery of her who honors us with her pres ence learned a new truth-that every singer who is truly great is a thinker and a poet, too. It is pleasing to hear the song of the birds, but there is no soul in it, no thought in it, it is merely the vocalization of the physical joy of life. Poor Trilby's voice was perfect in itself, but not until the mysterious Jew poured into the vacuity of her intellect and soul the mastery of his mind, the passion of his fierce, poetic genius, did Europe weep over the mem-ory of Ben Bolt's Sweet Alice and the classics alike. A friend said to me last night, "Catch the fragrance of the soul that floats like a perfume of paradise upon every note of 'Ave Maria.'" That is it. The mind that interprets all the possibilities of a song, the soul that informs and perfumes it with a human quality and a celestial suggestion at once, and last of all a voice through which genius sings the silver notes of all the mind can think or the soul can feel-that is the great singer, the interpreter to us of our better selves. We are all better than we were, and the art of a Nordica arouses the better angels of our nature until they sing in harmony with the thought, the feeling and the majesty of her song, and all go out from beneath her spell into the world again, new born to lives more excellent. And this is her high and sacred office-to touch, not the senses, but the soul, not to thrill us sensuously with the magic of her irresistible melody, though that, too, is good, so much as to recall us to the too oft forgotten fact that we are indeed descended from the skies, that "Our birth is but a sleep and a forgetting The soul that rises with us, our life's star Hath had elsewhere its setting and cometh

Not in utter nakedness. Not in entire forgetfulness, But, trailing clouds of glory, do we come From God, who is our home." "That is why when God gets in the favored throat the golden harp of harmony, He places its mate, the golden harp of inspiration, in the favored mind. That is why Nordica last night was able to lift us one moment to the sacred heights of ing Campbells. That is how she made the great hall seem to us a columned chapel. with dim religious light and swinging cen-

prayer and in the next make us see with "Fair Ellen" the tartans through the battle mists and hear the pibroch of the comser and organ murmuring low and God Himself about us with His forgiveness, His mercy and His love; and with the next number change it all to Lucknow, with cannons grim, and savage foe, and courage fine, and over all the flag, until our hearts beat like a drum, and hand insensibly sought hilt of sword, with splendid resolution like heroes, to join the fight and, like "To the author of these high delights we pay the tribute of our limitless admiration and our grateful thanks. All will be bet-

ter, gentler, nobler for the revelation her

song has made to us of what all men may be. And this is the purpose of her gifts. the purpose of her coming, the purpose of our yearly festival of song-to encourage the angels and put to flight the fiends in all our hearts. "My friends, I propose the sentiment, the May festival and "Nordica, Queen of Song," whose loyal subjects she has made Traveling the brilliant path of her career, may she remember Indianapolis as kindly as Indianapolis will remember her." Madame Nordica was the center of an interested group after the luncheon, when Mrs. Milburn read her character in her palm. The guests who met Madame Nordica and Mr. and Mrs. Shaffer were Mr. Walker. of St. Louis, a brother-in-law of Madame Nordica; Miss Evans, of New York, who is with Madame Nordica; Mr. and Mrs. W. B. Pratt. of Elkhart; Mr. and Mrs. Albert J. Beveridge, Mr. and Mrs. W. J. Richards, Mr. and Mrs. Charles F. Sayles, Mr. and Mrs. Cortland Van Camp. Mr. and Mrs. George N. Catterson, Mrs. A. M. Robertson, Mrs. Eugene Nichols, of Whitewater, Wis. Bennett, Mrs. Milburn and Mrs. Charles H. Wood, Madame Nordica acknowledged her engagement to Mr. Zoltan

Dome, the great Hungarian tenor, which has been published in some of the papers.

NORDICA AT BAYREUTH.

"Elsa" Chats of Her Experience at the Shrine of Wagner. Mme. Nordica, after her return from the Country Club yesterday afternoon, chatted awhile pleasantly about her experiences at the Bayreuth festival, which is conducted by Frau Wagner, Mme, Nordica wanted to talk about another subject first, and that was the reception accorded her the night before at Tomlinson Hall.

"You say in your paper this morning that the people of Indianapolis are in love with Nordica, yet I doubt if they love Nordica more than Nordica loves them. I was never more touched in my life than I was last night, for it all seemed so sincere. I felt it clear up here." She pointed

to her lovely throat. "This city has been so kind to me I shall never forget it, not even in the midst of any triumph that might come to me abroad."
"You want me to talk about Bayreuth?

Oh. I can't say enough about that place and the Wagner family! I went there a stranger, without a friend, full of misgivings, and yet-how happy it all was afterwards! I shall never forget the night I reached there. It was a drizzling, chilly evening, just such an evening as it is now That night how I did fret in my sleep! Some years before in beginning my career I had visited the great festival at Bayreuth with my mother, and ambitious I was, I resolved that some day I would sing on that very stage. You can see how filled I was with anxiety on the eve of the realization of my ambition. Frau Wagner was as kind as a mother to me. I called on her at the villa where the great Wagner died and was so kindly received by the family. The morning after my arrival we began work for the festival. The opera of "Lohengrin" had never been sung at Wagner's home and I was to create the role of Elsa there. From 9 till 11 o'clock in the morning I studied with her the poetry of the opera, and all this care which the good woman gives to a presentation was a revelation to me. From 11 o'clock to 1 I lunched and then in the afternoon I would go over the piano score with the director. Committing the libretto was a great task to me. I knew nothing of Ger-man, although I had sung the opera in Italian. Frau Wagner insisted on drilling me in the proper pronunciation of each individual word, and the pronunciation of it in the Wagner style, which is different from the manner in which the ordinary German is spoken. As I was rehearsing the Ortrud duet this afternoon with Miss Stein, it all came back to me. What an evident purpose my preceptress had in dwelling so carefully on this pronunciation and phrasing! The sounding of the con-sonants is peculiar, but the effect reached under Frau Wagner's tuition was a marvelous improvement over the one I had known before. It brought out the spirit and the true Wagnerian expression. The genius of Wagner surrounds the Frau. It was indeed difficult to commit all these German words to memory. You see they have no prompter at the performances, and t would not do for me to forget a word. In Italian opera I am sufficiently familiar with the language to supply a word if the proper words should slip my memory, but in the German language it was different. And you know the people who attend the Bayreuth festival know every word of the text. It might puzzle me some time to know whether the proper word was 'die, der or das.' I thought I should never learn it. After awhile, however, Frau Wagner After awhile, however, would utter a 'sehr gut.' She is a woman of striking individuality and her manner of expressing satisfaction is a peculiar one. She begins on 'sehr gut,' which she repeats several times, and then becoming impressed with the fact more and more that she is satisfied, she grows very enthusiastic with her exclamations. Her disapproval follows largely in the same gradual way, though Is was happy not to come under her 'nein, nein.' During all this preparation we would gather at the Wagner daughter play games like children. For instance, the son would hide an article in some part of the big room and then I would enter. He would play on the piano, the sound of the piano growing louder as I came nearer the article and diminishing as I moved away from it, something after the fashion of one of our own games for children. We spent many pleasant evenings "Finally the time for the festival came

on. We would have dress rehearsals and rehearsals for the lights, and when the first night was upon us I was letter perfect. I shall never forget that first night when the great iron curtains first rolled The house was darkened and you could hardly distinguish people in auditorium, only seeing here and there the glint of light on the opera glasses. The orchestra is arranged there different from the plan in vogue in this country. It is below the stage, and when I first came out, t was like coming out into a garden of music, the sweet sounds coming up around you like an atmosphere. It was glorious. There I stood without kith or kin or a friend in that vast audience. I was an American at the home of the great Wagnerican at the home of the great wag-nerian music, creating one of the com-poser's roles. I knew there were a few Americans out in that audience, and when came down the center of the stage I felt as if I had the stars and stripes wrapped around me. I never felt so patriotic in all my life. When those great iron curtains swung together again, what a relief I felt. and what inexpressible satisfaction as Frau Wagner came and threw her arms around my neck." And Mme. Nordica's eyes sparkled as she thought of that

"The chorus at Bayreuth is made up from principal singers of opera houses throughout Germany, who come to the shrine of Wagner for the experience and education. The festival usually lasts about six weeks. although, of course, they do not sing every night. There will be no festival there this year. But you may know how anxious I am to get back again to Bayreuth and to the Wagners. Adjoining the main room of the Wagner villa is the room in which the composer worked. His desk is still there and on it is his writing paper and materials just as he left them. A scroll containing a part of the score of 'Tristan and Isolde' is there, just as he wrote it in his fine hand. The room overlooks the garden in which Wagner is buried. I sail this month for London, where I have a house. I have two more Wagnerian roles that I wish to learn; these are 'Isolde' and "But don't you know these roles?" was

"Oh, yes," and she shrugged her shoulders slightly, "but I want to perfect my-self in them to the standard of the old sculptors. You know the sculptors who split their nails and pared them down to the sensitive flesh in order to test the smoothness of their marble."

Madame Nordica recalled an occasion when she sang in London before an audience of ten thousand with a chorus of ten thousand back of her. She sang Sir Arthur Sullivan's "Golden Legend," after that gentleman had said "he wanted no more Americans crammed down his throat." After that occasion Sir Arthur changed his opinion. In the "Gomen Legend" the character is Elsa, and now whenever Sir Arthur Sullivan writes to Nordica he addresses her as "My Dear Elsa."

Mme. Nordica's Letter. The musical critic of the Journal re-

ceived the following, inclosing a photograph from Mme. Nordica yesterday: "I feel I want to write a few lines to thank you and the musical public at large for the overwhelming reception given to me last evening. The loyalty of old friends touches me beyond expression, and I can-not let the day pass without telling you how happy I am as I sit here reading your kind opinion and enjoying the beautiful flowers flung with such generous enthusiasm by my friends the chorus. Will you accept the inclosed photograph as a souvenir of the seventh musical festival? "Very sincerely yours, "LILLIAN NORDICA."

TO-NIGHT'S GREAT CONCERT.

great Wagner concert, which is expected to

A Diversified Wagner Programme to Close the Festival. The festival will close to-night with the

be a particularly notable entertainment. There has been a very large sale of seats for it, and from present indications the audience will be probably as large as that of Monday night. Nordica is the star that will shine tonight, for she was specially engaged for this concert, on account of her surpassing triat the Wagnerian festival at Bayreuth last summer. She will Elizabeth in the "Tannhauser" selectors and Elsa in Lohengrin, her numbers including the famous "Elsa's Dream" and the great duet from the same work, which she will sing with Miss Stein. The other soloists to-night will be Mrs. Walker, who is a fine dramatic soprano, Mr. Rieger, who is the best tenor in America for such music, and Mr. Heinrich, whose capabilities are of the highest order. Miss Stein, whose personal triumphs this week have been especially marked, will sing the "Lohengrin' duet with Nordica, at the request of the latter, who has a high opinion of her vocalism. The programme for to-night's con-

 Kaiser Marsch—(Emperor's March.) Conducted by Mr. Arens. "Rienzi" Finale, Act 2. Mrs. Walker, Mrs. Stein, Mr. Rieger, Mr. Heinrich and Chorus.

3. "Flying Dutchman." a. Overture. b. Spinning Chorus and Ballade. Senta-Mrs. Walker, Mary-Miss Stein, and Ladies' Chorus.

Introduction to Act 2.

"Dich theure Halle."

Elizabeth-Mme. Nordica.

c. Introduction to Act 3, and Pilgrims' Mr. Heinrich and Male Chorus. 5. "Lohengrin"—"Elsa's Dream".Mme. Nordica Duet-Elsa and Ortrud.

Mmc. Nordica and Miss Stein. 7."Die Walkure"-"Slegmund's Love

Prize Song.
Hans Sachs's Address-"Disparage
Not the Master's Ways." Eva. Mrs. Walker. Walther von Holzing Mr. Rieger: Hans Sachs, Mr. Heinrich

It is especially requested that the festival

Chorus-"Awake."

patrons come early to-night, as it is dif-ficult to handle such a great crowd in a few minutes. The doors will be closed and the concert begin at 8:15 o'clock and late com-ers will not be admitted until the second

number is over. This Afternoon's Concert. The last artists' concert of the festival will be given this afternoon, the soloists being Mrs. Julia L. Wyman, Mr. Ben Davies and Mr. Van Vechten Rogers, harpist. Mrs. Wyman will sing the aria from "Queen of Sheba" (Gounod) and three songs. Mr. Davies will sing the aria "Lend Me Your Aid" (Gounod) and three songs, he being

a famous ballad singer. The programme is Overture-"Anacreon"Cherubini Aria from "La Reine de Saba"...Gounod Mrs. Julie L. Wyman. Air for the G String Bach-Wilhelm; Aria-"Lend Me Your Aid".....Gounod Mr. Ben Davies.

"Dance of the Sylphs"......Berlioz

"Hungarian March"......Berlioz

From "Damnation of Faust." Songs-a. "Marquise" Massenet "Bon Solr Lacombe

Mrs. Wyman. Harp Solo-"Morceau Characteristique"......Dubois
Mr. Van Vechten Rogers.
Songs—a. "The Dream".....Rubenstein
b. "Flay Away Nightingale.". "Before the Dawn"...Chadwick ties, etc.

Mr. Ben Davies.

Concert Waltz-"Vienna Wood"....
Strauss Zither Solo by Mr. Carl Behr.

10. Overture-"Melpomene" Chadwick An Impromptu Reception.

After the close of the concert the orchestra returned to the Denison parlors, where Prof. Arens gave them a reception. Calls were made for Mr. Emil Mollenhauer to deliver the first toast, but he assigned this honor to Sig. Jaques Beniventi, first viola, who, on behalf of the orchestra, complimented Prof. Arens for his work as evidenced in the present festival, and spoke feelingly of a musician's delight at playing an original composition by a brother musician. Prof. Arens responded, and after additional toasts had been given by Mr. George W. Stewart, Mr. Emil Mollen-hauer, Mr. Edward Heindl, Mr. Carl Behr and Mr. P. C. Fisher (noted for his unfailing gastronomic possibilities), a great round of stories were indulged in. Refreshments consisted of cigars, sandwiches and

Made the Passengers Smile. "Butchers Hall cannot compare with Music Hall," said a Cincinnati woman on a Central-avenue street car last night. "And then you have no people here who can appreciate music like we (with a capital W) can in Cincinnati." Such were her comments on the festival in loud enough tones be heard all over the car. Her hearers smiled sympathetically.

Notes of the Festival.

The festival receipts are now in excess of the expenses, which will probably be in the neighborhood of \$12,000. The Festival Association will clear over \$500. Mr. Andrew Smith, of this city, last night sang the part of the Philistine messenger, a small part, in a most creditable way, his voice sounding much clearer and stronger than it has in several years past. Mr. Fedor Bernhardi, leader of the bassoons in the festival orchestra, is a friend of Mr. Morton M. Herriott, who at one time was considerable of a bassoon player himself. Last evening Mr. and Mrs. Her-riott entertained Mr. Bernhardi at dinner at their home on Third street.

Mrs. Julie Wyman, who sang in "Sam-son and Delilah" last night, is a great friend of Mrs. Carolyn Winter Goetz, of this city. They both sang in the same church choir in Chicago for a number of years. One of Mrs. Wyman's greatest ad-mirers is her sister in art, Mrs. Goetz. Number seven on this afternoon's programme is the concert waltz "Vienna Woods" (Geschichten aus den Wiener Wald) by Strauss. The prelude and coda will contain a zither solo by Prof. Cave Behr, member of the orchestra. He will use for his solo, the famous Schwartzer aveon narp zither owned by Mr. J. Fremont Frye, of

Some one has suggested that the Second Presbyterian Church should have some of the festival's reflected glory. Mr. F. L. Mayer, who is president of the festival as-sociation, is a member of the church. Mr. F. X. Arens, who is the chorus director, is the leader of the choir, and Mr. Oliver Willard Pierce, who scored such a success as pianist, is the organist.

Mr. Watkin Mills left, yesterday, for St. Paul, Minn., where he will sing at the May festival to be held there. From there he will go to Winnipeg. This will be his most northern point. He win remain in this country for seven weeks filling engagements. A year ago he came to this country for a three weeks' tour. He opened at the May festival in Pittsfield, Mass., and went from there to Wilkesbarre, Pa., and from the latter place came directly to this city. Wherever he went he was so well received that return engagements were made and now Mr. Mills has been singing in this country seven months. He will sail for his home in England in July. Mr. Mills expressed himself as being delighted with his reception and spoke warmly of the friends he had made in a social way, as well as in the artists' field.

Press Notes. The opening of the Indianapolis May festival was a brilliant success, with an attendance of nearly three thousand and hundreds unable to obtain seats.-Anderson Herald. The May festival of music opened magnificantly at Indianapolis, Monday night, 2,776 seats having been sold for the first concert when the great Australian singer, Melba, appeared.—Terre Haute Express. Mme. Nellie Melba sang in Indianapolis last night at \$1,000 per arla. In Richmond, a good article of aria can be had for \$5 to \$10. Melba evidently banks a good deal on her name.—Richmond Independent-Tele-

The Indianapolis May musical festival is in progress, and is a great artistic success. Hoosiers may take particular pride in the size of their pumpkins and be good guess-ers at the heft of a hog, but they also pos-sess the natural ability to understand and appreciate high-grade music, and will have none but the best.-Greensburg Review. The May festival at Indianapolis this year is a great success, as most of the enterprises of the capital city seem to be nowadays. Many Muncie people, we observe, availed themselves of the opportunity afforded to hear the best that is to be had. The only drawback was the severity of the weather, which doubtless detracted in some slight degree from the enjoyableness of the occasion. Next year it is to be hoped a similar affair may not fall in the middle of winter.—Muncle News.

HANOVER COLLEGIANS.

Association of Hanoverians Organized in This City Last Night.

The Hanover College alumni and students met last night at the Commercial Club and organized the Hanover College Association of Indianapolis. Mr. John H. Holliday presided. The meeting was largely social and informal, and afforded a time for reminiscences, resurrection of old college jokes, renewal of old acquaintances and forming of new ones, and for discussion of the best interests of alma mater. It was ordered that an annual meeting be held during the holiday season each year, at which all former and present students are expected to be present.

Some New Chemical Truths.

Prof. T. W. Smith addressed the Science Club last night in the new lecture room of the Manual Training School on "The Analvsis and Syntheses of Organic Compounds." The speaker showed that in comparatively recent years chemistry has demonstrated that many organic compounds are not necessarily products of living forms but may be easily and economically produced in laboratories. Dyestuffs, especially, which were only obtainable a few years ago from plants and animals, are now cheaply produced synthetically in the chemist's laboratory. The speaker also illustrated the methods in use for obtaining the chemical formulas of substances, and discussed many different substances which. having the same constituents and the same proportions, yet are very unlike.

New Ruling by Supreme Court.

Dumont Kennedy, prosecuting attorney of Montgomery county, while in the city yesterday said that the case of the State vs. Allen, reversed in the Appellate Court, Tuesday, settled a very important matter in criminal practice of the State. Allen was arrrested for selling liquor to a minor. Judge Harney, of Montgomery county, held that the indictment was bad because it did not allege the price for which the liquor was sold. Mr. Kennedy said: "The Supreme Court has always held that

this was a very necessary allegation, but the decision in the case I took up overrules preceding cases, and holds that an allegation that a thing was sold is sufficient without naming a price. The court says: 'Stating the price does not make the idea of a sale more complete and definite. When the defendant is charged with having made a sale, he is bound to know that the transaction was upon a money consideration and

No More Private Kindergarten. The private kindergarten, at the corner of St. Joe and Pennsylvania streets, will be discontinued within the next few months. The institution has failed to support itself.

Dunlap's Celebrated Hats,

Derby, soft and silk, the best hats made,

Insure your home in the Glens Falls. Dr. Price's Cream Baking Powder World's Fair Highest Medal and Diploma.

The Largest and Finest

Assortment of Real Tortoise Shell Hair Pins ever shown in the State, is just at hand, ordered especially for the May Music Festival visitors. Don't miss seeing the line.

Also, our complete assortment of Belts and Buckles, Shirt Waist Sets. Novel-

Leading Jewelers, 12 E. Wash, St.

75 N. Penn. St. Phone S42.

His name is Stephen Brodie, Jumped into town the other day, And into Wysong's Soda.

PEARSON'S Music House

The man who jumped from Brooklyn Bridge,

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May Music____

Littlejohn's Song in "Robin Hood."

Then laugh, lads, and quaff, lads, 'Twill bring ye all good cheer, Oh, all my days I'll sing the praise Of Lieber's Tafel Beer.

Good health lads, brings wealth, lads, You'll find it, never fear-Let glasses clink, this is the drink-Here's Lieber's Tafel Beer!

"Pilsener," "Special Brew," "Tonica," "Budweiser." (Pints and TELEPHONE 690.

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All Goods Sold for Cash

This is the finest and largest sale of Carpets, Wall Paper, Silk and Lace Curtains that has ever been put on the market at such slaughter prices in this city. The crowds that are taking advantage of this sacrifice Sale tell how cheap the goods are being sold.

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8 feet 3 inches by 8 feet, 3, \$8.67; 8 feet 3 inches by 8 feet 10, \$11.17. 8 feet 3 inches by 9 feet, \$11.63; 8 feet 3 by 9 feet 9, \$12.74. 8 feet 3 inches by 15 feet, \$17.25; 15 feet by 15 feet, \$31.59. 8 feet 3 inches by 10 feet. \$14.49; 6 feet by 9 feet. \$11.68. 3 feet 9 inches by 6 feet, \$3.89 to \$4.72. Mats 3 feet 9 by 3 feet 9, \$1.29 and \$1.49.

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